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The Price of Thrillers

OTHING has a more universal appeal than the thrill, and nothing is so certain of immediate profit; but devices for making them are as ephemeral as the desire for them is continuous. That which made spectators almost freeze with horror yesterday arouses only languid interest next week. So novelty, as much as risk and daring, enters into the thrill. The only exception is when the thrill is employed to drive home some real idea that is worth while.

The business of manufacturing thrills for jaded folk never passed much beyond the kindergarten stage until the motion pictures swept over the world. Now the thrill has been dissected, classified, and standardized. There are experts who can estimate the commercial value of an idea for a thriller when it is presented to them in the roughest form. To carry it out there is no limit to the expense nor to the risk of human lives that they will undertake

PULLING OFF A THRILLER, by William Harper Dean, in our next SUNDAY MAGAZINE, gives you an idea of the hazards taken in providing the exciting films that are accepted so complacently by several million people every day.

Now and then ingenuity produces a thriller in which effects are accomplished by faking; that is to say, by employing devices that give sensational effects without any real risk. But these are few. The plain truth is that the dangers and risks of moving picture players are far greater than the films themselves indicate. Those who see pictures in the making day after day get more thrills out of them than all the spectators of the pictures, because those on the spot know how real the dangers are,

Mr. Dean gives instance after instance that shows the work of the modern moving picture actor to be the most dangerous of occupations apart from the manufacture of gunpowder. In fact, it is doubtful if the percentage of injuries in that perilous pursuit is as great as that among the movie players.

The number of people in this world willing to risk their necks for the thrill of it and for the money they can make is really extraordinary. There is one young man who has been jumping out of balloons and from bridges so frequently that even his most daredevil exploits fail to awaken any great interest. But moving picture patrons all over the country are eager for the motion photographs of his recklessness.

THERE is real news in our next SUNDAY MAGAZINE, and it will delight most of our readers. Torchy's genius has at last been recognized. He loses his distinction of being the most remarkable of all living office boys, because he is an office boy no longer. He has begun to reap the reward of capacity and accomplishment. And by way of celebrating it he of the red thatch-they can't take that from him-tells about it in language that is more brilliant and picturesque than usual.

THE UP CALL FOR TORCHY is naturally closely associated with Miss Vee. Whenever she appears Torchy is always more interesting than usual. Also, for the first time, he has the better of Miss Vee's aunt in a personal

GLENMORE DAVIS has told some amazing and joyous stories in his series about the Mighty Harkins Show, which are not only good tales in themselves, but give an intimate picture of the circus and a valuable idea of the power of publicity. On the whole it is likely that most people will agree that **THE ETERNAL FEMININE** is the best of them. Of course the fact that it is the latest story has something to do with it.

In this story Coleman and his eccentric millionaire friend, John Henry McCann, are able to combine business, politics, and pleasure in a most profitable way to everybody concerned, except the defeated candidate. The problem was to handle women voters in this particular town, and the scheme involved is a most ingenious one.

IN the next instalment of THE VOICE IN THE FOG it would seem that the author, Harold MacGrath, is lillely to get his characters involved in such a way that an explosion is necessary to clear the atmosphere. There isn't any question that something exciting is bound to happen very quickly. And you can do a lot of guessing before you hit upon the truth.